JAZZ INFORMATION

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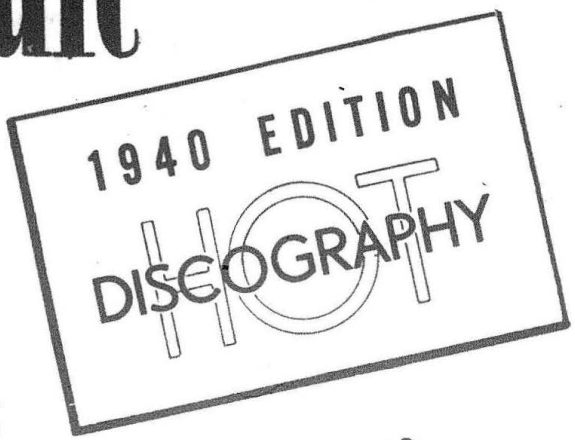

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JAZZ INFORMATION

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JAZZ INFORMATION

JAZZ INFORMATION

VOLUME TWO, NUMBER 7 OCTOBER 25, 1940

COOTIE WILLIAMS JOINS BENNY GOODMAN

NEW HOT CLUB ORGANIZED

Nearly one hundred New York jazz enthusiasts gathered at the second meeting of the Metropolitan Hot Club on October 17 to hear Ralph Berton, conductor of WNYC's Metropolitan Review, deliver a lecture on "Blues -- Their Origin And Development".

Pianists Art Hodes, Sam Price, and Meade "Lux" Lewis, and blues guitarist Huddie Ledbetter ("Leadbelly") appeared as guest artists at the lecture, held in the hall of the Newspaper Guild Club. The lecture was also illustrated by recordings.

This was the first open meeting of the Metropolitan Hot Club, newly formed jazz organization headed by Sidney J. Stiber. The club plans future sessions with other noted guest artists and lectures by outstanding jazz authorities. Headquarters of the group are at 115 West 86th Street, New York City.

The new Hot Club is the first organization of its kind to be founded in New York City in several years.

EARL HINES' NEW BAND SET

Earl Hines' plans, for the near future at least, have finally been set. On October 20 he left Chicago with his band, complete with two valets, on a tour of the West Coast. Hot Springs is the first stop, after which one-nighters will get him into Los Angeles November 14. The band is booked for two weeks at the Paramount Theater there.

The personnel: Harry (Pee Wee) Jackson, Rostelle Reese, Emmett

(Continued on Page 4)

Leaves Duke After 11 Years

Charles "Cootie" Williams, growl trumpet star of Duke Ellington's orchestra for many years, has been signed to a one-year contract by Benny Goodman. Cootie will take over his duties with Goodman's new band on November 1.

Williams, who came north in 1928 with Alonzo Ross' Orchestra, joined Ellington in 1929 as a replacement for the late Bubber Miley. He has played with the Duke ever since, being featured extensively in the band's recordings and waxing many under his own name with small groups of Ellington musicians.

Cootie's departure, the first defection of its kind ever suffered by the Ellington organization, moved the Duke to issue a strongly worded statement.

"I feel like the fond parent who has reared a barefoot boy into young manhood, and, after finally getting shoes on him and, eventually, a collar, neck-tie and long pants, sees him desert the old

(Continued on Page 4)

Bechet Featured in Philly

Sidney Bechet and Sidney DeParis will lead a jam session at the Newspaper Guild Ball in Philadelphia's Town Hall, October 26. The session will feature an all-star group of Philadelphia musicians, including Buddy Deppenschmidt and Tony De Quilla. Jack Teagarden's orchestra will play at the Ball.

Bechet also opened the new season of the Philadelphia Hot Club at a recent meeting held in the studio where Larry Mallery conducts his hot jazz broadcasts. Mallery's programs are heard on WHAT, 1310 K.C., Wednesday nights at 10:30 and Saturdays at 11:00. J. T.

Cootie Joins Goodman...

(Continued from Page 3)

homestead in a new-found spirit of independence," Ellington said at the Oriental Theater in Chicago.

"I'm sure it is not a question of salary," the statement continued, "since there is so little difference between what I offered Cootie to stay and what he accepted from Goodman. I assume that the obvious distinction of working with a white band was the determining factor in his decision."

Cootie and Charlie Christian are the colored members of the new Goodman band. Bernie Layton, piano; Harry Jaeger, drums; Sam Donahue and Gus Bivona, saxes; and Artie Bernstein, bass, have been chosen for the new line-up, though Teddy Wilson and Yank Porter are still possibilities. The new band will play a one-nighter at Manhattan Center, New York City, November 9.

Ellington has not yet selected a replacement for Cootie, though rumors mention the names of Sidney DeParis, Ray Nance, and Taft Jordan.

Hines' New Band Set...

(Continued from Page 3)

Berry, trumpets; Joe McLewis, John Ewing, Edward Fant, trombones; Bud Johnson, Willie Randall, Leroy Harris, Frankie Jaxon, Scoops Carey, reeds; Curly Ramey, guitar; Truck Parham, bass; Alvin Burroughs, drums, Leroy Harris, Billy Eckstein and Madeline Green, former Benny Goodman vocalist, sing.

The band played three dances at the Savoy since its organization, and sounds very good. With proper planning, it should be a better all-around band than the old outfit. Earl's marriage and cocktail lounge have both been indefinitely postponed. W. M. N.

WHAT'S NEW

Bob Crosby's orchestra opens on October 25 for a six-week stay at the Mark Hopkins in San Francisco. Artie Shaw continues until December 1 at the Palace Hotel in the same city.

Tommy Dorsey opens the Palladium, new mammoth ballroom in Hollywood, October 31. Lionel Hampton's new band is booked for a week at the Orpheum Theatre in Los Angeles, starting November 6.

Sunday afternoon jam sessions have been resumed at the Greenhaven Inn in Larchmont, N. Y., on the Boston Post Road. On October 20 Zutty Singleton, Joe Sullivan, Bobby Hackett, Pee Wee Russell, Bud Freeman, and Artie Shapiro formed the band. Sessions are planned to take place every Sunday afternoon during the fall.

Johnny Smith, tenor, replaced Peanuts Hucko in Joe Marsala's band at the Hickory House. Hucko joins Will Bradley's orchestra. Artie Shapiro, on bass with Marsala, was replaced by Gene Traxler.

Recent programs of the "Chamber Music Society of Lower Basin St.", on NBC, have featured Art Hodes' piano playing, the Teagarden Brothers, and jazz authority Charles Edward Smith.

Charlie Teagarden, it is said, will leave brother Jack's outfit, which he recently joined, to go into the Don Voorhees pit band for Ethel Waters' "Cabin in the Sky" show. Mr. T. opens at the Hotel Brunswick, Boston, on October 28, following Charlie Barnet.

Snub Moseley's band is at the Rendezvous, Hotel Senator, Philadelphia. Billy Hicks and his Sizzling Six are playing at the Mahoning Country Club in Girard, Ohio.

Vocalists Eddie Howard, Jack

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Leonard and Barry Wood are using an unusual accompanying band on current Columbia recording dates. The group consists of Bill Coleman, Benny Morton, Edmond Hall, Bud Freeman, Teddy Wilson, Charlie Christian, Billy Taylor and Yank Porter.

Zeke Zarchy has left the Glenn Miller trumpet section...Hayes Alvis, former Ellington and Carter bass man, has retired. He will devote his time to the hat business.

New York

Now playing in New York: Greenwich Village: Joe Sullivan's band, Meade "Lux" Lewis, Sister Tharpe, Billie Holiday and Art Tatum at the Sheridan Square Cafe Society. Danny Alvin, drummer, leads a group at the Trocadero. Zutty Singleton's trio, at the Village Vanguard, has Don Frye on piano (replacing Eddie Heyward) and Albert Nicholas, clarinet. Heyward has joined Lennie Ware's group at George's with Eddie Robinson, bass, and Herbie Fields, tenor. Fields is the young white tenor man who caused so much talk uptown last winter. Bobby Hackett's big band continues at Nick's, with the Spirits of Rhythm out. Pee Wee Russell may take their place with a small combination in a few days.

Midtown: Hotel Times Square has replaced the Clarence Profit trio with Charles Costello's band. Kelly's Stable has Roy Eldridge's band, with Joe Turner as featured vocalist. Nat Jaffe, pianist, is soloing at the Cafe Sutton on the East Side. Uptown Cafe Society, on 58th Street, has Eddie South's and Teddy Wilson's bands, Hazel Scott, Ammons and Johnson, and the Golden Gate Quartet. Joe Marsala's contract at the Hickory House has been renewed; he now features Lips Page on trumpet as well as Marty Marsala. John Kirby and Maxine Sullivan are now at the Beachcomber, and Pete Brown's band opened recently at Jimmy Ryan's on 52nd Street. Bobby Martin is still at Martin's, on 57th Street. Jimmie Lunceford's orchestra is playing at the Fiesta Danceteria. Buck and Bubbles are with Ella Fitzgerald's band at the Tropicana.

Uptown: The Apollo Theatre has Andy Kirk's band for a week starting October 25, followed by Fats Waller on November 8 and Lunceford on the 15th. Erskine Hawkins is set for an indefinite stay at the Savoy. Earl Bostic's band at Small's; Fred Moore's group, with Shad Collins on trumpet and General Morgan, piano, at the Victoria. Eddie Barefield continues at the Mimo, Wingy Carpenter at the New Capitol, and Les Boone at the Hollywood.

Suburbs: Charlie Spivak's orchestra opens November 6 for two weeks at Glen Island Casino, replacing Les Brown's. Jimmy Strong and his band at the Blue Room in Jersey City. Joe Brown's outfit at the Queens Terrace in Long Island City. Cliff Jackson is now playing piano in a trio at the Cabin, in Astoria, with Ernest Elliot, clarinet, and Buster Eady, drums.

Chicago

Irving Fazola got the blues for down home, so he left Jimmy MacPartland's band last week for a trip to New Orleans.

Raymond Scott bounced into the Blackhawk this week for his second Chicago date within three months. Rollini's trio is making a hit at the Blackstone Hotel, where their booking has been extended. Lee Sims is in his annual four weeks at the Chez Paree.

Harry James replaced Duke Ellington at the Panther Room. James stays for four weeks, and will be replaced by Fats Waller, who is now on an Eastern tour. Woody Herman, who follows Ellington at the Oriental next week, may go into the Panther Room in December.

Coleman Hawkins had one night at the Savoy on October 20. Jimmy Dorsey played the Chicago Theatre last week. Chippie Hill, Lillie Christian, and Butterbeans and Susie have appeared at various South Side theatres during the past season.

Lewis' Bronzeville Five alternate with Gladys Palmer at Elmer's, a modernistic hole-in-the-wall across from the Capitol Lounge.

George Carstairs, one-time drummer for the McPartland Wolverines,

(Continued on Page 23)

Jam Sessions

in Chicago

Harry Lim seems to have set Chicago on its ears.

The little Javanese critic and swing fan, termed an "amazing personality" by the Chicago Tribune's society columnist, is conducting a series of three-hour jam sessions at the swank Old Town Room of the Hotel Sherman. Chicago jazz lovers are flocking in increasing numbers to these Sunday afternoon affairs, which present impromptu music by some of the best musicians in the Windy City.

Photos by Fred Wehle, Jr.

As he did at his similar sessions in New York last winter, Lim charges a flat admission fee, and no other spending is necessary. Knowing the value of publicity and using big name musicians, Lim has made his affairs unexpectedly successful. Together with the better known men, Lim spots a few excellent but obscure musicians, to whom such a spot, and the attendant publicity, may mean the long awaited break.

The series began October 6 when Boyce Brown, Rex Stewart, Lawrence Brown, Earl Hines, Johnny Simmons, and Tubby Hall appeared. Frank Melrose, well-known white Chicago pianist, entertained during the intermissions.

At the second get-together, held October 13, the band consisted of Barney Bigard, Rex Stewart, Lonnie Johnson, Jimmy Blanton, Sonny Greer, Truck Parham and Earl Hines. Photographs of this session appear on on this page.

Last week the third session got under way with Jimmy MacPartland, Jimmie Noone, Bob Zurke, Johnny Simmons and Carl Fields, drummer with Walter Fuller's band. Zurke played the intermissions, and Noone brought the house down with his vocal on "Four or Five Times".

The next session will feature Johnny Hodges and Baby Dodds (October 27), while the following Sunday Lim will present a big New Orleans get-together with such men as Preston Jackson and probably Jimmie Noone, Baby Dodds, Lonnie Johnson, Richard M. Jones and Lee Collins.

COW COW DAVENPORT

by Don Haynes

Photo from an old Vocalion display card; by courtesy of Frankie "Half-Pint" Jaxon.

The art of blues piano playing might have lost one of its greatest exponents if young Charles Davenport, who had always played piano at school socials and kept the habit when he went to theological school, hadn't insisted on ragging the marches. When one of the professors spoke his mind on the subject, Davenport did likewise and soon found himself on the way home, expelled from the school and in disgrace.

Charles Davenport, later nicknamed "Cow Cow" for one of his own blues, was born in Anniston, Alabama, forty-six years ago. His mother played the organ at church services, and Charlie played by ear on that instrument until "when I was grown up" (at twelve) the family bought a piano. His training then began in earnest, over his parents' objections. With eight children in the family, they frowned on a boy who spent too much enthusiasm on music. When he finished grade school, Charles was sent off to a theological school in a nearby city. His studies for the ministry ended in the fashion we have just described.

Birmingham, the first stop on his reluctant journey homewards, happened to offer some chances for musical employment; so the stop became a stay. Cow Cow gigged around, playing at dances, usually with just piano and traps. He soon moved into the mining district of the state and began playing regularly in its many honky tonks. It was about this time (1914) that Cow Cow claims his style took form, and he adopted the bass movement now known as boogie-woogie.

Davenport's first real break came while he was playing in one of these honky tonks. A showman from Barkoot's Carnival, traveling through that territory, offered him a job -- which he was quick to accept. In the carnival he learned to play accompaniment for the singers and actors, and developed some of the tricks that he used later so successfully on the stage.

Using the carnival as a springboard, Cow Cow landed a vaudeville job in Macon, Georgia, where he played piano, sang and danced simultaneously. The act proved successful, and Cow Cow teamed with a young blues singer, Dora Carr. Billed as "Davenport & Co.", their act toured the T.O.B.A. and other

circuits with considerable success.

About this time Cow Cow made his bow as a composer. One of his first tunes to catch on was the still famous "Cow Cow Blues". A line in the lyrics, "Nobody rocks me like my papa Cow Cow do," gave the song its title and earned the composer his name. There was no particular reason for including the word "Cow Cow" in the line; but the phrase happened to catch on, and since then Cow Cow has been so called, both professionally and by his friends.

Cow Cow's first recordings were made in New York, in the early twenties, for Okeh. A talent scout named Peer approached him with the offer to make records; Cow Cow left the stage and went to New York, where Dora Carr followed him. The early Okeh records feature her with Cow Cow. Clarence Williams -- who helped Cow Cow immeasureably at the beginning of his recording career -- plays accompaniment on one side called "You Might Pizen Me", Okeh 8130. The other side, with a vocal by Dora, has Cow Cow on piano.

These early records list him as Charles Davenport. It wasn't until "Cow Cow Blues" was recorded that he began to be featured on the labels as Cow Cow Davenport. The "Cow Cow Blues" was recorded on Okeh, Vocalion, Columbia, Gennett, Paramount, as well as Imperial, Melo Art, Q.R.S., U.S., and Vocalstyle piano rolls.

His Okeh recordings, according to Cow Cow, were the first to feature a colored team in that kind of blues entertainment. The company considered the sides a gamble, he recalls, and the later abundance of blues teams was the result of the initial success of the Davenport-Carr records.

When Dora Carr married, the recording and vaudeville partnership was ended. Cow Cow left for Chicago and vaudeville again. In Florida, soon afterwards, he discovered Iva Smith. Another team was formed, which toured for ten months. During this time Cow Cow made a number of Vocalstyle piano rolls of "Cow Cow Blues", "He Don't Mean No Harm" and "Fifth Street Blues", and sold them from house to house.

IN THE NEXT ISSUE:

A Discography of JIMMIE NOONE

by Wesley M. Neff

A Biography of BARNEY BIGARD

by George Hoefer, Jr.
of Down Beat

IN FUTURE ISSUES

A Biography of SIDNEY BECHET

by Mary E. Karoley

A Discography of SIDNEY BECHET

by John D. Reid

A Biography of JAMES P. JOHNSON

by Ross Russell

Paramount was the second company for which he recorded. These sides include "Jim Crow Blues" and "Goin' Home Rag", Paramount 12439; "New Cow Cow Blues", and "Stealin' Blues", Paramount 12452; and "Sad and Blue" and "Third Alley Blues", Iva Smith singing, on Paramount 12447.

Cow Cow soon began working under Mayo Williams, now head of Decca's race department, who had most of the best blues artists under contract at that time. After Williams' Black Patti company folded (Cow Cow claims to have recorded for it), Cow Cow made records under Williams' supervision for Gennett and Champion.

In 1925, Williams went to the Vocalion company, and Cow Cow soon followed him. During the next year and a half he acted as talent scout, staff writer and recording artist for Vocalion. This was undoubtedly the most creative period of Cow Cow's career.

His records during that time include "Cow Cow Blues" and "State Street Jive", Vocalion 1198; "Alabama Mistreater" and "Dirty Ground Hog Blues", 1227; "Chime Blues" and

"Alabama Strut", 1253; "Back In The Alley" and "Mooch Piddle", 12-82; "Texas Shout" and "We're Gonna Rub It", 1291; "Slum Gullion Stomp" and "Going Home Blues", 1434; (with Sam Theard) "That'll Get It" and "I'm Gonna Tell You In Front". His recordings with Hound Head Henry brought Cow Cow twenty-five dollars a side. He says he accompanied Joe Bird on a Vocalion record of "I've Got A Gal For Every Day In The Week", and Jimmie Tyler on "Buckwheat Cakes".

Cow Cow wrote many of the numbers recorded for Vocalion by Iva Smith, Sam Theard and others. The writing assignment, which called for eight original blues tunes every month, paid him fifty dollars a week. Most of Cow Cow's best numbers were written during this period.

Probably his most popular compositions were "I'll Be Glad When You're Dead, You Rascal You" and "Mama Don't Allow No Music Played In Here". He sold the rights to these two tunes, Cow Cow says, for five hundred dollars soon after they were written. The latter was originally "Mama Don't Allow No Easy Riders Here", but was changed after Frankie "Half-Pint" Jaxon got the words mixed up at a recording session.

Passing through Pittsburgh on a vaudeville tour shortly before he signed with Vocalion, Cow Cow had dropped in at a chile parlor and beer garden on Wiley Street run by a good friend of his, Leeman Smith. He heard a young pianist there who played the kind of blues Cow Cow liked. This man was anxious to get away from Pittsburgh, and into something good. His name was Pine Top Smith.

Cow Cow says he wrote Mayo Williams that he "had found a real blues boogie-woogie artist for recording." Encouraged by Cow Cow, Pine Top soon went to Chicago and got a contract with Vocalion. The story is that when "Pine Top's Boogie Woogie" was recorded, Pine Top gave Cow Cow ten dollars out of his pay in appreciation of the help the older man had given him.

While he was with Vocalion, Cow Cow did little vaudeville work. He sometimes played with "Half Pint" Jaxon's Jug Band. Sam Theard and Tampa Red were in this five-piece outfit, which managed to find regular work during the height of Chicago music.

After leaving Vocalion, Cow Cow concentrated on vaudeville until 1929, returning to Chicago occasionally for recording dates. In 1929 he moved to Cleveland and opened a music and record shop. Radios came in with the depression, and the shop lost out. He tried vaudeville once more, touring the South; but the field was dying rapidly. In 1935 he quit the stage for good to enter the cafe business; since then he has tried several ideas without connecting successfully.

His last recording work was done in 1938 for Decca. He cut four sides, singing with a four-piece outfit including Joe Bishop on fluegelhorn and Sam Price, piano.

It was in 1938 that Cow Cow suffered a stroke, affecting his right arm and hand, which at first threatened to end his career. Faithful treatment, however, has brought the arm back to normal. Recent appearances at sessions of the Hot Club of Cleveland showed that Cow Cow's right hand is still adequate. His fine voice and left hand are still with him, as are the humor and showmanship of his vaudeville days.

At forty-six, Cow Cow views the past with pride and the future with the hope of new fame and success. Handicapped by poverty and forced to work at odd jobs, he still hopes to join A.S.C.A.P. to protect his compositions, and even to reenter stage and recording work.

Cow Cow lives with his wife -- Peggy Montez, a former snake charmer -- in a boarding house on East Fortieth Street, in Cleveland's Harlem. With his wife's help he has turned out a few numbers, unpublished as yet: "Contribution Box" and "Jump Jitterbug Jump". He is collaborating with Ray Raysor, Cleveland pianist and entertainer on a piece called "Chimin' The Boogie". His wife's snakes still live with them.

My Trip to New Orleans

by Henry Allen, Jr.

After leaving Louis Armstrong's band, I thought I'd take a little vacation back home to see father and mother and the family, and the old gang I used to play around with.

The first day I was out there, I spent with my family. Dad is looking for me to send him a horn, as he still feels like playing.

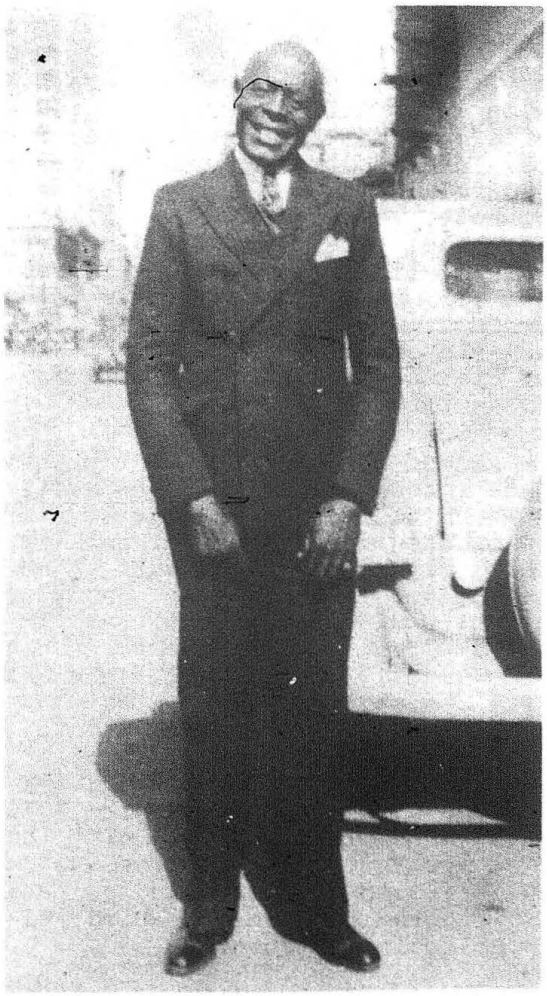
The second day I went to Local 496 and met Sidney Desvigne, Pop Celestin, Paul Barbarin and brother Louis, Willie Humphries, Peter Bocage, Manuel Minetta, and Leonard Bocage, who's playing guitar now with Kid Thomas' band.

On Sunday I went to the Rhythm Club on Jackson Avenue and heard Coleman Hawkins and the Savoy Sultans stage a jam battle. On the same night I went to Economy Hall, at Ursuline and Villere, where I heard the following bands: Paul Barbarin's, Sidney Desvigne's, Henry Horton's, Sidney Cate's, Pop Celestin's and Walter Pichon's, who all joined in a jam session at the affair.

Paul Barbarin's band is playing at Vinette's Night Club in St. Rose, La. Eddie Pierson, a newcomer, is playing swell trombone with Paul. Alvin Alcorn, a marvelous trumpeter, just left Barbarin's band to join Sidney Desvigne. Besides trumpet, trombone, and drums, Paul is using Cottrelle's son, on tenor, Joe Robichaux on piano, and a bass player named Gabriel.

Everyone I met down there treated me fine, and I sure had a wonderful time. I always had a gang around me, never was alone. I spent my time around Kohlman's Grill at 414 Homer Street, Algiers, and at Ridley's on Louisiana Ave.

I really hated to come back, but wanting to work around New York City, I decided to return after a week's fun. I'll be looking around for a while, and then you'll hear from me. Maybe you've already heard the new tune I wrote with Al Donahue, "Route 23".



Courtesy Henry Allen, Jr.

HENRY ALLEN, SENIOR

Jazz Classics

by Robert Quinlisk

Columbia's shipments to reviewers haven't yet caught up to their shipments to dealers, so I can't review their first release of jazz classics until my next column.

The Victor company, since its first special release of 144 hot jazz classics on Bluebird in the summer of 1939, has presented its reissues singly or in small groups, as the demand warranted. In this way they have built up an important catalog of old hot recordings, to which additions are still being made. The latest of these has just been released.

This is "Georgia Swing", coupled with "Mournful Serenade" on Bluebird 8515. Both sides were recorded in New York on June 11, 1928. "Georgia Swing" is played by Ward Pinkett, trumpet; Geechy Fields, trombone; Omer Simeon, clarinet; Jelly Roll, piano; Lee Blair, banjo; Bill Benford, bass; and Tommy Benford, drums. "Mournful Serenade" is played by a quartet consisting of Fields, Simeon, Morton and Tommy Benford.

All of the six sides Jelly Roll made at this session are now available on Bluebird. The latest pair is on the race list, incidentally, which may make it difficult to obtain; but your dealer can order it for you. The other titles include "Shoe Shiner's Drag" and "Boogaboo", Bluebird 7725; "Kansas City Stomps" (coupled with "New Orleans Bump", from another date), Bluebird 7757; and "Shreveport", played by Simeon, Morton and Benford as a trio, on Bluebird 7710 with Duke Ellington's "Doin' The Voom Voom". I'd like to review the whole session at once, and go back to others of the Bluebird Jelly Rolls in the future.

This was Jelly Roll's first New York recording date after the fine series he made in Chicago with George Mitchell. Omer Simeon, who happened to be in New York at the time, was called in to play on the session. Otherwise, the personnel is new. The rhythm section is vastly inferior. Tommy Benford, especially, is a drummer who manages to keep good time, but pounds monotonously and noisily on the second and fourth beats. In selecting a trumpet and a trombone player, however, Jelly used his customary acumen. The team of Pinkett and Fields (which reappeared on another Morton date, "Blue Blood Blues") may not have been up to Mitchell and Ory, but they perform superbly on these records. Pinkett, an intensely hot musician, was specially adept in the use of the mute, and led an ensemble forcefully and directly. Geechy not only supplied fine background horn, but played some astonishing growl trombone. Simeon, of course, is perfect for his job, blending beautifully with the ensemble and contributing striking solos.

"Shoe Shiner's Drag" is probably the best known of the six sides. Consisting entirely of solos and six-man New Orleans ensemble, it is nevertheless somewhat less impromptu than the Chicago Mortons. The composition is rigidly designed and solos are not full choruses, but spotted between exciting ensemble passages. Simeon's fine solo is not "improvised"; it's too close to Jelly's own piano solo. The other two solos are by Pinkett, stabbing at a piched high note through his mute, and Fields, playing the last solo with a fierce growl.

Almost as well known, and in my opinion considerably better, is "Kansas City Stomps", which ranks very high among Jelly's recordings (though not with the best of the Chicago sides). Pinkett and Simeon work together superbly in some beautiful ensemble choruses; solos by Simeon, Blair, and Pinkett are

Photo courtesy of Jelly Roll Morton

JIMMY THOMPSON and JELLY ROLL MORTON

excellent. There's an ensemble finale which is memorable, with Simeon taking the lead and the brass moving broadly behind him; and the characteristic Morton opening and conclusion shouldn't scare anyone away. Omer Simeon's playing on this side is perhaps as fine as any of his recorded work. It proves again his high place among the real jazz clarinet men, the ones who know what to do when the band is rocking.

"Georgia Swing" is another stomp -- composed by Jelly and the white New Orleans trombonist Santo Pecora. Ensemble passages, played in unison, are less exciting; but the solos by Simeon, and especially Pinkett and Fields, are superb. In the last ensemble note the appearance of a riff too old to trace. Call it the Dipsy Doodle, if you must. But what was Larry Clinton doing in June, 1928?

The last full-band side, "Boogaboo", is a blues rather on the spook-effect side. Beginning with a mournful low clarinet solo, it features Pinkett -- with a mute as always -- in a good blues solo, Geechy's growl, some rather dull arranged passages, and a drag ending. I don't know who's responsible for the whistling.

"Mournful Serenade" is one of King Oliver's compositions, although this is (I believe) the only recording of it. A slow blues, it begins with a superb Simeon solo, followed by more of the growling Fields trombone. When Jelly's piano solo begins, we realize that the number owes more than a little to Oliver's "Chimes Blues" (compare the Gennett). The chords, ringing down the keyboard, recall the Oliver recording closely; and Louis Armstrong's solo on the Gennett is repeated, here, first by piano and then by clarinet. The only weak spot is the ending, in which Geechy seems a little embarrasses at being left out in the open without a trumpet lead.

"Shreveport" was the only trio side from this date to be issued, although two others were made. It's a field day for Simeon, who plays a lot of beautiful clarinet on it.

THE SAFETY VALVE

by Tony Allan

This is the seventh in a series of guest columns by prominent collectors. Mr. Allan lives in Winnipeg, Canada. His letter was too long for the readers' department, and we are glad to publish it in the Safety Valve. The editors do not necessarily agree with the ideas expressed.

I confess to being as interested in the makers of Jazz as in the music itself -- a mania for personnels, disa and data, which I have no doubt carried over from my many years of following the baseball averages.

Accordingly, Delaunay's discography and factual articles such as your current series on the New Orleans clarinetists are right down my alley.

Now, I don't want to spoil the fun of future collectors and diggers into the past by eliminating all the mystery connected with jazz, but it does strike me that twenty years after a guy is dead is too late a date to put him on record. Armstrong, Teagarden, Hawkins, the Duke and the like may be as familiar to future jazz lovers as they are to us, but a lot of others who deserve to be remembered, the Tommy Ladniers, James P. Johnsons, Sidney De Parises etc. are going to be forgotten unless somebody compiles and preserves a sort of who's who in jazz, as an adjunct to such works as Delaunay's.

And the time to start is now, before the scent grown cold, and before legend is confused with fact.

The information gathered should prove valuable to you, and no doubt you would find various life stories interesting enough to print from time to time.

I would like, for example, to see the late Hershal Evans written up -- a sketch of his career, some observations on his style, and the best examples of his playing on records.

Most people naturally connect him with the Basie orchestra. Yet, to my mind, his best playing on wax was with Harry James' Basie-Goodman group. These were "One O'-Clock Jump" (Brunswick 8055) and "Life Goes To A Party" (Brunswick 8035).

"Blue And Sentimental" (Decca 1965) and "Doggin' Around" on the reverse are his best-known Basie recordings, but there were other good examples, "John's Idea" (Decca 1363), "Smarty" (Decca 1379), "Stop Beating Around The Mulberry Bush" (Decca 2004) and "Texas Shuffle" (Decca 2030).

There were a number of pick-up groups supporting various singers that Evans was included in, but I

can only recall one such record (and a very good one where Hershal is concerned): "Heaven Help This Heart Of Mine" and "If You Ever Should Leave", by Mildred Bailey (Vocalion 3615).

I never got to know Evans' clarinet playing well enough to recognize it on records, but perhaps that is him on "Jumping At The Woodside", by Count Basie (Decca 2212). It certainly isn't Lester Young, though it could be Jack Washington, I suppose. (Editors' Note: It's Evans.)

Evans is the sort of player who doesn't impress the average listener on first second or third hearing. I must admit I was too engrossed in Lester Young's very original but, I fear, very superficial way of playing to pay much attention to Evans at first. I still get a kick out of Lester, but Evans' playing has worn much better with me. He gives you bread whereas you sicken of Lester's cream puffs.

Of course, that's just my personal view. I have very definite prejudices in my likes and dislikes, and I don't pretend they are based on any well-developed critical sense.

To me all the ranking stars sounded better when they were young and groping, but full of fire and enthusiasm, than they do now in full command of their respective instruments.

Teagarden never sounds as good to me now as he did in the days when his tone was rougher (what ever became of that characteristic burr?) and his playing was violent and full of sweet nostalgia ("Tea For Two", "I'm Just Wild About Harry", and other Five Pennies recordings).

I want to applaud your reviews of race records -- a land of mystery I only recently began to explore. I find I like Big Bill, the Yas Yas Girl, but I have my doubts about the others (Johnnie Temple and Curtis Jones are okay, too, but they sing the same tune too often for my liking).

Occasionally I get a bang out of the accompaniments -- "Stop It, Joe" (Rosetta Crawford, Decca) has some swell stuff by Tommy Ladnier and Mezzrow. Is there more of that kind hidden away in the race lists?

I wish, also, somebody could put me straight on this Joshua Altheimer (yes, I have the obsession, too). I hear Altheimer (or do my ears deceive me?) in the following:

"Trouble and Lying Woman", by Big Bill (Vocalion 04591); "When Your Troubles Are Like Mine", by Lil Johnson (Vocalion 03941); "My Man Is Gone", by the Yas Yas Girl (Vocalion 04150); and "Got A Mind To Ramble", by the Yas Yas Girl (Vocalion 04885). If that isn't Altheimer, who is it? I like him whoever he is.

A propos of nothing at all there's a blues singer I like who is not on the race list, one T-Bone Walker, of Les Hite's bunch. I enjoyed his "T-Bone Blues" on Varsity as much as any record I've heard in months, but I haven't seen it reviewed anywhere. How come? (Editors' Note: The company failed to send out review copies.)

Re "Fats" Waller's "Original E Flat Blues" on Bluebird: I'm not very quick to catch on when people are just kidding, but I really thought "Fats" was kidding the blues a bit here. The trumpet was deliberately corny, surely?

I enjoy reading Collectors' Items, but feel a bit out of it, as few records of value can be turned up in this neck of the woods. No Louis up here, but any God's quantity of Harry Lauders and Henry Burrs.

Is a Canadian "original" just as original as an American ditto? I have a slew of old Brunswicks the Red Nichols Five Pennies for example, the "Bugle Call Rag -- Spider Crawl -- Margie --Oh Peter" series by Billy Banks with Henry Allen, Jr., Pee Wee Russell, Zutty et al. on Melotone, Allen-Hawkins orchestra on various labels, Crown and Royal, etc., and others of the same period. All of these have the same matrix number and serial num-

(Continued on Page 23)

NEW RECORDS

MEADE "LUX" LEWIS BN 15, 16
Piano solos

HONKY TONK TRAIN BLUES
TELL YOUR STORY

BASS ON TOP
SIX WHEEL CHASER

Blue Note's four new sides are undoubtedly the best piano so far recorded by that company; and promise to rank among the best solos of 1940.

The one which will attract most attention is the new twelve-inch version of Lux's own "Honky Tonk Train Blues", previously recorded for Paramount in the twenties, and for Victor and Parlophone about four years ago. Debates on the respective merits of the three older recordings have been frequent; the addition of a fourth, showing Lux's talent as it is today, was a good and even noteworthy idea.

We don't intend to select the "best" Honky Tonk from among the four contestants. A comparison of that sort would be as idle as the statement, sometimes made, that the Honky Tonk is the greatest boogie piano solo ever recorded. (Perhaps it is!) The original Paramount has the best tempo and the most authentic flavor; in the Victor and Parlophone versions the piece is better integrated and more highly developed. The Blue Note, which comes after the period of Lux's successful appearances at such high-toned spots as New York's Cafe Society, shows this influence in its air of being a show-piece, with faster time, new ideas, and greater brilliance.

The change of tempo is no gain, in our opinion. Not that the pace is too fast for Meade; but the deliberate rhythms of the previous versions, the more careful placing of notes in the right hand against the incessant left, created greater intensity (more economically) than the rapid and dynamic movements of the new version.

The first seven choruses (there are sixteen in all) follow the old pattern with little change. The eighth chorus sees the introduction of new ideas. The right hand rises in the treble, reaching a crescendo in the twelfth chorus and chiming down to the familiar closing bars. This last half of the piece might be questioned; in itself excellent piano, it seems to break the superb logic which the old Honky Tonk displayed. But we don't mean to say that the Blue Note version is inferior; it's merely different. And how could it be otherwise?

"Tell Your Story", on the backing, is a medium fast boogie-woogie which is very agreeable, without being highly distinguished. The bass, with a rolling touch like Pete Johnson's, is unusual for Lux. The influence of Johnson, in fact, can be heard throughout this piece and in the "Six Wheel Chaser".

The "Chaser" and its coupling, "Bass On Top", seem to us the best products of the session. The former is boogie-woogie of the powerhouse type, the right hand driving

KEY TO ABBREVIATIONS

BB - Bluebird	De - Decca
BN - Blue Note	Ok - Okeh
Co - Columbia	Vi - Victor

with inexhaustible energy and fantastic variety against the same rocky bass used in the "Honky Tonk" -- in slightly slower tempo. From the light-hearted introduction and opening chorus the tension is built up with increasing force to the repeated chord in the sixth, the high trills in the eighth and ninth, a low figure in the eleventh. Diminuendo begins with the twelfth chorus, and continues to the end. The figures are less unique than those Lux uses in the Honky Tonk, but the total effect is a well-achieved unity.

In "Bass On Top", Meade turns to the walking bass, which he seldom uses, and plays it all over the piano throughout the side. The left hand is given prominence, not only in the title but on the disc itself. Meade's right continues, however, to keep ample interest with its extraordinary tremolos, the new chords he finds by merely reaching for them, and the perfection of his phrasing. The harmonies on this and the other sides remind us of William Russell's often quoted statement that the boogie woogie is constructed out of the piano keyboard itself rather than a harmony book. Where Yancey, with his sparse and rigorous style, might use a simple sixth -- for instance --Meade's experimental temperament and love of big sounds will find a place for all five fingers. These chords -- discords, an academician might call them -- bring the Lewis piano of today far from the simply designed, but rhythmically complex, blues of Cow Cow, Pine Top or Yancey. But boogie woogie, as played by its three most famous living exponents (the Cafe Society trio), has come a long way too.

COUNT BASIE and his Orchestra — Ok 5774

I WANT A LITTLE GIRL
IT'S TORTURE

"I Want A Little Girl", an old pop tune made famous by McKinney's Cotton Pickers and since played by

Photo by Libsohn-Ehrenberg

Joe Marsala as well as Basie, gets a simple arrangement, relaxed tempo, meaty Rushing vocal and a bit of Buck Clayton's plaintive muted trumpet. The other side, a slow ballad delivered by Helen Humes, is inferior.

JIMMIE LUNCEFORD and his Orchestra

MINNIE THE MOOCHER IS DEAD
PAVANNE — Co 35700

SWINGIN' ON C
LET'S TRY AGAIN — Co 35725

The first of the two new Lunceford releases suffers from poor material: a cheap Savoy-style pop, and the pretentious Morton Gould "light classic". The other coupling is better; "Swingin' On C", a new Eddie Durham original, is Jimmie's killer style, with Paul Webster blasting the high notes out of his horn. "Let's Try Again" is one of the tried and true Lunceford ballad originals. Sung by Dan Grisson, with effective solos by Joe Thomas on tenor and Snookie Young, trumpet.

JACK TEAGARDEN and his Orchestra — Co 35727

RIPPLING WATERS
PEG O' MY HEART

"Peg O' My Heart", almost too slow to be interesting, begins with a straight passage by the trombones, features an agreeable solo by Mr. T. On the reverse is "Rippling Waters", a dainty little piece by Willie (The Lion) Smith which The Lion recorded as a piano solo for Commodore. It doesn't make very good orchestral jazz. The only solo is a tinkly bit by Jackie Rusin, on piano.

HARLAN LEONARD and his Rockets — BB 10883

ROCK AND RIDE
SNAKY FEELIN'

Not out of the ordinary, but swing stuff competently played, with some energetic solos. "Rock" is a fast push number, and "Snaky Feelin'" a pop written by Jesse Stone.

Blues Records

GEORGE DAVIS	Fast Asleep Blues	
De 7799	Flesh Crawling Blues	
CHAMPION JACK DUPREE	Gamblin' Man	
Ok 05769	New Low Down Dog	
LITTLE BUDDY DOYLE	Renewed Love	
Ok 05771	Hard Scufflin' Blues	
BLIND BOY FULLER	Lost Lover Blues	
Ok 05756	When You Are Gone	
BLIND BOY FULLER	Night Rambling	
Ok 05785	Woman (reverse by McGhee)	
LITTLE BILL GAITHER		
Ok 05770	Life Of Leroy Carr	
	Tired Of Your Triflin' Ways	
ALBERTA HUNTER	My Castle's Rockin'	
BB 8539	The Love I Have For You	
LEROY'S BUDDY	Bachelor Man Blues	
De 7797	Rainy Morning	
BROWNIE McGHEE	Picking My Tomatoes	
Ok 05785	(reverse by Fuller)	
CHARLIE SPAND	Gold Tooth Mama	
Ok 05757	Hoodoo Woman Blues	
PEETIE WHEATSTRAW	Jaybird Blues	
De 7798	Cuttin' Em Slow	

The biggest headlines usually find their way into the blues records fast enough. We're still waiting for the first "Conscription Blues". But Blind Boy Fuller scoops the field with "When You Are Gone": "Well, this war is ragin', what are you men goin' to do; if Uncle Sam call you in the war there's no use feelin' blue." Fuller seems to be sure of exemption, and is even looking forward to all the women who will be left to his attentions. Musically the record is excellent, with good accompaniment and a long guitar solo. The reverse, with a crackling washboard added, is equally good. Blind Boy's third side, "Night Rambling Woman", is actually a take-off on Johnnie Temple's "Little Girl, Little Girl".

On the reverse a new singer, Brownie McGhee, performs with harmonica, guitar and washboard, hit-

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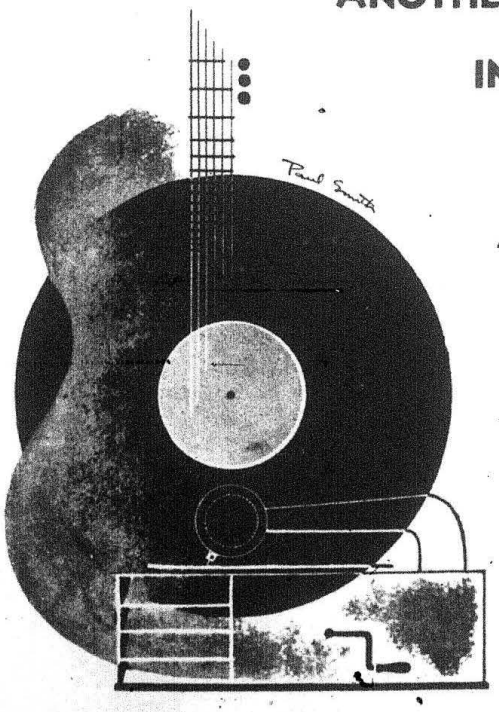

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BLIND BOY FULLER

ting the fairly high average of Okeh's down-south blues men.

Champion Jack Dupree cuts all the current Okeh singers, however, with his fine singing and exciting blues piano. The reverse is a new version of the old blues favorite, "I Ain't Goin' To Be Your Low Down Dog No More". Don't miss this coupling for first rate male blues singing.

Little Buddy Doyle, another of the folk blues singers, contributes two fine sides with a rolling accompaniment by harmonica and guitar.

Decca and Okeh each present one coupling by the same artist, under his two names of Leroy's Buddy and Little Bill Gaither. The Okeh accompaniment seems to be by our old friend Josh Altheimer, thumping the bass in his best fashion, plus guitar and string bass. The reverse is a particularly interesting narrative of the life of Leroy Carr, blues singer, pianist and composer of "How Long Blues", who left such a powerful impression on the blues artists who worked with him. On the Decca Gaither disc, the accompaniment features that faithful follower of Pine Top Smith, Honey Hill, hitting the blues with his lazy, confident accent. Both sides are excellent.

Charlie Spand, with his guitar player, records two blues about as good as the rest reviewed above. It's only in comparison with his older work that they appear thin.

Coming to more sophisticated blues styles on Decca and Bluebird, we find oldtimer Alberta Hunter singing two originals. Backing is provided by pianist Eddie Heyward, Jr. Neither side is actually a blues; they're actually popular tunes, well sung and accompanied. Heyward has a long solo on the first side, spoiled only by too many ideas.

A very unusual blues record is George Davis'. Not for the lyrics which are in the tradition. But Davis sings like an old man, with a mellow tone but a quavering vibrato; and the piano accompaniment, apparently by himself, is in a thin, old-fashioned style, unusually melodic but without any great swing. Davis must be an old-timer; perhaps from New Orleans?

Last is Peetie Wheatstraw, the "Devil's Son-In-Law", singing as well as the accompaniment (featuring Jonah Jones on trumpet) will let him. Peetie is the kind of blues singer who sounds all wrong with as modern a backing as this.

Sale of Duplicates

FINAL CLEARANCE. All records new, unless marked (c), excellent, or (g), good. Minimum bid on all auction items $1. Auction closes November 20,1940. Winners will be notified and records shipped at once C.O.D. Postage paid on all orders for $7.50 or more; otherwise add 25 cents.

PART ONE. AUCTION

LOUIS ARMSTRONG: Potato Head - Put 'Em Down Blues	Ok	8503
Two Deuces - Squeeze Me	Ok	8641
Fireworks - West End Blues	Ok	41078
Save It Pretty Mama - St. James Infirmary	Ok	41180
Lonesome Blues - King Of The Zulus	Ok	41581
Skip The Gutter - Knee Drops	Ok	41157
Tight Like This - Heah Me Talkin' To You	Ok	8649
Got No Blues - I'm Not Rough	Ok	8551
McKENZIE - CONDON ORCH: China Boy - Sugar	Ok	41011
MIFF MOLE ORCH: Shim-Me-Sha-Wabble - After You've Gone	Ok	41445
JABBO SMITH ACES: Tanguay Blues - Boston Skuffle	Br	7101
TRUMBAUER ORCH: Riverboat Shuffle - Ostrich Walk	Ok	40822
WHOOPEE MAKERS: It's So Good - 12th Street Rag	Pe	15217

PART TWO. SET PRICES

HENRY ALLEN: Funny Feathers - How Do They Do It That Way	Vi	38088	$0.75
LOUIS ARMSTRONG: Beau Koo Jack - Mahogany Hall Stomp	Ok	8680e	$1.00
If I Could Be With You - Confessin'	Ok	41448e	$0.75
Sweet Savannah Sue - That Rhythm Man	Ok	41281	$0.75
Stardust - Wrap Your Troubles In Dreams	Ok	41530	$0.75
JACK BLAND RHYTHMAKERS: Who Stole The Lock - Gabriel's Horn	FBr	500317	$0.75
Bugle Call Rag - Spider Crawl	FBr	500198	$0.75
BIX AND HIS ORCH: Deep Down South - Wasting My Love	Vi	23018	$0.75
I'll Be A Friend - I Don't Mind	Vi	23008	$0.75
ALBERT BRUNIES' HALFWAY HOUSE ORCH: Squeeze Me - N. O. Shuffle	Col	541	$0.50
HOAGY CARMICHAEL ORCH: Rockin' Chair - Barnacle Bill	Vi	38139	$0.75
DOC COOK DREAMLAND ORCH: Alligator Crawl - Brainstorm	Col	1298	$0.75
CARROLL DICKERSON'S ORCH: Black Maria - Missouri Squabble	Br	3990	$0.75
DIXIE STOMPERS: Variety Stomp - St. Louis Blues	Ha	451	$0.50
Florida Stomp - Get It Fixed	Ha	88	$0.50
IDA COX: Mean Papa - Shiek On Your Mama (E. Henderson)	Para	12097	$0.50
JOHNNY DODDS ORCH: Bull Fiddle Blues - Blue Washboard Stomp	Vi	21552	$0.75
JOHNNY DUNN ORCH: Bugle Call Blues - Buffalo Blues	Col	14306	$0.75
Ham And Eggs - You Need Some Lovin'	Col	14358	$0.75
FLETCHER HENDERSON ORCH: King Porter Stomp - Yeah Man	Vo	2527g	$0.50
Sugar Foot Stomp - Clarinet Marmalade	Col	2513	$0.75
PAUL HOWARD: Quality Shout - Stuff	Vi	38122	$0.75
New Kinda Blues	Vi	22660	$0.50
CHARLIE JOHNSON ORCH: Walk That Thing - Boy In The Boat	Vi	21712	$0.75
Hot Tempered Blues - You Ain't The One	Vi	21247	$0.75
TED LEWIS ORCH: Wabash Blues - Royal Garden Blues	Ok	41579	$0.50
Wabash Blues - Farewell Blues	Col	2029	$0.75
LOUISIANA SUGAR BABES: Persian Rug - Thou Swell	Vi	21346	$0.50
WINGY MANNONE ORCH: She 's Cryin For Me - Just One Girl	Ok	41569	$0.50
Cats Head - Sadness Will Be Gladness	Col	14282	$0.75
JIMMY McHUGH BOSTONIANS: Baby - Don't Hold Everything	Ha	795	$0.75
McKINNEY'S COTTON PICKERS: Miss Hannah - The Way I Feel Today	Vi	38102	$0.50
Nobodys Sweetheart - Crying And Sighing	Vi	38000	$0.50
Shim-Me-Sha-Wabble - Milenburg Joys	Vi	21611	$0.50
THE MISSOURIANS: Prohibition Blues - Stoppin' Traffic	Vi	38120	$0.75
JELLY ROLL MORTON: The Chant - Black Bottom Stomp	Vi	20221	$0.75
Steamboat Stomp - Smokehouse Blues	Vi	20296	$0.75
BENNIE MOTEN ORCH: Lafayette - New Orleans	Vi	24216	$0.50
Midnight Mamma - Missouri Wobble	Vi	20422	$0.50
MOUND CITY BLUE BLOWERS: Tailspin - Never Had A Reason	Vi	38087	$0.75
N. O. BLUE FIVE: My Baby Doesn't Squawk (coupling T. MORRIS BABES)	Vi	20364	$0.50
KING OLIVER ORCH: Too Late - What You Want Me To Do	Vi	38090	$0.75
West End Blues (CHUCK NELSON AND BOYS)	Cham	40016	$0.75
KING OLIVER Acc. to BUTTER BEANS AND SUSIE: Construction Gang	Ok	8163	$0.75
ORIG. DIXIELAND JAZZ BAND: Tiger Rag - Barnyard Blues	Ok	4841	$1.00
Indiana - Darktown Strutters Ball	Col	2297	$0.75
Toddlin' Blues - Some Of These Days	Ok	4738e	$0.75
MA RAINEY: Jealousy Blues - Brokenhearted Blues	Para	12364	$0.75
South Bound Blues - Lord Send Me A Man	Para	12227	$0.75
LUIS RUSSELL: My Blue Heaven - Primitive	Melo	13366	$0.75
SAVANNAH SYNCOPATORS: Snag It - Sugar Foot Stomp	Br	3361e	$0.75
LLOYD SCOTT ORCH: Happy Hour Blues - Symphonic Scrounch	Vi	20495	$0.75
BESSIE SMITH: Ticket Agent - Pinchbacks Take 'Em Away	Col	14025	$0.75
Rainy Weather - Salt Water Blues	Col	14037	$0.75
Yodeling Blues - Lady Luck Blues	Col	A3939	$0.75
Weeping Willow - Bye Bye Blues	Col	14042	$0.75
Outside Of That - Mama's Got The Blues	Col	A3900	$0.75
JABBO SMITH ACES: Jazz Battle	Br	4244	$1.00
JOE SMITH Acc. HAZEL MEYERS: Awful Moanin' Blues - Gonna Throw Me	Vo	14709	$0.75
JOE STEELE ORCH: Top And Bottom - Coal Yard Shuffle	Vi	38066	$0.75
JACK TEAGARDEN: Plantation Moods - I've Got It	Col	2913	$0.75
FATS WALLER BUDDIES: Harlem Fuss - Minor Drag	Vi	38050	$0.75
He's Gone Away - Please Take Me Outa Jail	Vi	21202	$0.75

PIANO SOLOS

COW COW DAVENPORT: Chimes Blues - Atlanta Rag	Cham	50033e	$0.75
FATS WALLER (organ): Lenox Ave. Blues - St. Louis Blues	Vi	20357	$0.50
ROB COOPER: West Dallas Drag	BB	5459	$0.50
FREDDY SHAYNE: Mr. Freddie Blues - Lonesome Man Blues	Cham	50061e	$0.50

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READERS' COMMENTS

Upper Darby, Pennsylvania...

I should like to back up Martin Williams when he says that you should not print letters that have nothing to do with jazz, and I do mean C. Miller and D. Leon Wolff.

What do those birds read J.I. for? They care nothing about jazz, and their opinions, though witty, are insignificant and uncalled-for.

I do, however, agree with Wolff on three points. Quinlisk should get started with his column; the Boston letter should not have been built up so much (it was interesting, and should have been brought to the hot fans' attention, but if you were going to make such a hullabaloo about it, you should have mentioned the author's name); and mentioning the Hot Record Society's refusal to send you copies for the second time was unnecessary.

If Wolff had stopped with these three points, it would have been a perfectly proper letter; but, even the smartest men do not make fun of something about which they know very little or nothing. Wolff's cracks, while amusing, do not make good print for J. I., and if the editors wished to print his beefs, they should have cut the rest of the letter.

H. Royer Smith, Jr.

(EDITORS' NOTE: In keeping with Mr. Smith's recommendation, we have cut his letter.)

Houston, Texas...

Although I am no longer a very active collector, I have retained my interest in the older records, and I believe your publication to be the best thing that has happened to jazz in a long while. I hope you may continue to grow.

William W. Bowler

Cleveland, Ohio...

On page five of your September 20 issue, you state that Volume One, Number One of Jazz Information was published September 8, 1940. That isn't right, you know.

My copy of your first edition is dated September 8, 1939. I think you are too modest. Your first birthday should be an occasion for sincere rejoicings.

E. S. Street

Chicago, Illinois...

Don't pay any attention to anyone. Just ignore everyone's suggestions concerning changes is your JAZZ INFORMATION. That means me, too.

Perhaps "ignore" is a little too strong. What I mean is, don't let these jerks talk you into giving more or less space to popular swing bands or the Collectors' Items column. We can go buy a Down Beat or Met or any number of rags and get the lowdown on who married who, who hit who, why who did what who did when who did it, etc. Yours is the only true magazine. The others are periodical newspapers.

And yet you give enough dope on current personnel changes and bookings to exclude the necessity for us to buy any other paper for that purpose.

However, (here I go, asking for a change after all that!) I do wish your record reviewer would take over Robert Quinlisk's articles. There's something about the tone of Mr. Q's writing that makes me feel his opinions need questioning, while I have every faith in your reviews.

Don't make me feel foolish by

telling me Mr. Quinlisk is your regular disc reviewer. -- But he can't be!

Dale Johnson

(EDITORS' NOTE: Who is Mr. Q.?)

Zurich, Switzerland...

This evenin' I got your marvellous paper of July 26. May I tell you that this issue is even greater than the first four I've got? Especially great is Omer Simeon's biography; the record reviews are absolutely outstanding.

Jonny Simmen

Chicago

(Continued from Page 5)

is now in road sales work for the Chicago Towel Company.

Frank Lyons has been recording privately some of the hell-bender horns from the Silver Slipper, a dime-a-dance place in Stickney, including Pete Daley, trumpet; Le Roy Smith, clarinet; and Joe Helgert, trombone. Rumors are rife that this group, with a rhythm section anchored by Frank Melrose, is in rehearsal for downtown auditions.

An hour or two west of town, in La Salle, Ill., a kid pianist and organist named Bernie Petrick makes surprising music in the Congo Club. Without other instrumentation than sitters-in, the place frequently becomes a jazz madhouse. Petrick plays a fast melodic line in the style of Wilson with the abruptness of Hines. Maybe it needs some polish, but it looks good for 1945. A few miles away in Hicks Park, Spring Valley, Dick Mattern runs a Dixieland septet with too many reeds but the right idea.

According to present plans, Zurke will temporarily depart the Pump Room location in December to alternate with Fats when Waller goes back into the Panther Room. Thereafter Bob is to return to the Pump Room - where, with only a feature spot on the short floor show, he has taken hold of an indefinite stay. Nan Wynn and Zurke do a number together also.

Perhaps North Clark may see a comeback in hot. With Lee Collins moving into the 600 block near Boyce Brown, who is at the Liberty Inn, there was a start in that direction. Now a small group including drummer Jimmy Bertrand and a boogie-woogie pianist, Frank Williams, are resurrecting pleasant old stuff at the Firehouse in the same block. A mixed piano duet in the 1300 block is also amusing.

Jimmie Noone reports forthcoming dates for Bluebird with a small group, an engagement for a party at the Sherman on November 26, and bickering for his services as solo performer in the Panther Room floor show in January. His big band is still on a sporadic schedule.

J. S.

THE SAFETY VALVE

(Continued from Page 15)

ber as the American records, notwithstanding the fact that they were actually pressed in Canada. I have English Columbias (the Benny Goodman studio groups with Teagarden, Milly Bailey, Hawkins) which I believe were actually released over there before they were in the U. S. Are my records "Originals" or would they be considered "repressings"? (Editors' Note: There's a question for collectors to ponder in their spare time!)

Sorry to have rambled on so. Congratulations on the magazine you have developed, particularly the record reviews. Each succeeding issue has given me increased pleasure.

I hope finances will enable you to give us pictures (not the sophomoric Down Beat stuff) but real pictures like the famous study of Pee Wee Russell in Life magazine and my favorite, Albert Ammons and Meade "Lux" Lewis at the keyboard in Jazzmen. I was glad to see a picture of Edmond Hall (an enthusiasm of mine) in a recent number. The other mags don't give the colored boys many breaks.

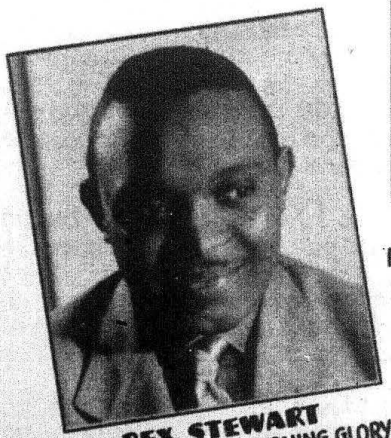
Duke Ellington *and his* FAMOUS Orchestra

DUKE ELLINGTON

BARNEY BIGARD
RECORD 24521 - BLUE FEELING

JOHNNY HODGES
(SOON TO BE RELEASED) - WARM VALLEY

LAWRENCE BROWN
RECORD 26719 - MY GREATEST MISTAKE



REX STEWART
RECORD 26536 - MORNING GLORY

COOTIE WILLIAMS
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